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Chicago, September 1898

The Musical Critic




MISS CLAUDIA PETITE.

T. FALK. CHIC.



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NEWS AT HOME.

Mr. Mode Wineman has returned from his summer outing, and has already begun teaching.

Signor and Signora Salvatore Tomaso have gone on a trip around the lakes. After their return Signora Tomaso will take the studio in Central Music Hall.

A very successful recital was given in Belvidere park, Lake Geneva, by Mrs. Sue Harrington-Furbeck, contralto soloist of the Apollo club, and Mr. Taylor Holmes, Miss Anna Morgan's assistant, last Tuesday evening.

Walter Unger, 'cellist of the Thomas Orchestra, has been reengaged for the coming season at the Hyde Park Presbyterian church, Fifty-third street and Washington avenue, for the musical services which are to be given on the last Sunday evening of each month, beginning Sept 25th. The Quartet choir will be assisted by thirty additional voices and several members of the Thomas Orchestra under the direction of P. Darlington De Coster, organist. A number of new works are to be brought out during the season, and as far as possible numbers new to Chicago will be given preference.

The pupils of Chicago Harp College gave a pleasing recital at Athenaeum Hall, August 20th, complimentary to Miss Mayme Vivion, of Fulton, Md. Miss Vivion is a pupil of Miss Della Crysdall, and on this occasion received a teacher's certificate in the Harp department. Miss Grace Jamison, a reader from Fulton, Mo., gave two numbers that delighted the audience and showed artistic finish in her line of work.

Mr. Arthur Dunham, organist of Sinai Temple, gave a well attended recital at the Evanston First Presbyterian church the evening of August 30th. Miss Ida Hemmi, soprano soloist of the same temple, assisted. Both soloists were well received and have ingratiated themselves as favorites with music lovers of that pretty city.

"The second of the series of concerts under the auspices of the Morgan Park Baptist choir was given at the Baptist church, Friday evening, August 5th, and it must have been discouraging to such excellent musicians to have to render their well prepared program to so small an audience. From the opening number, "Stars of the Summer Night," by the choir, to the closing number, "Miller's Wooing," also by the choir, there was not a selection but proved the presence of real artists. Mozart's "Minuet," by Prof. Bronson, was beyond praise. Mr. Edward T. Clissod's "The Postillon," makes us advise the people of Morgan Park to hear this magnificent baritone voice while they can,

as Mr. Glissold certainly has before him a brilliant future which may make it impossible for us long to hear him in Morgan Park. The quartet, "Welcome Pretty Primrose," was most excellent.

The choir in both its numbers showed the finished work usually following the instruction of Mr. F. S. Smith. We regret that we do not know the name of the first selection given by Mr. A. H. Beifield on the violin, for if we did, notwithstanding its enthusiastic encore and repetition on Friday evening, we should certainly ask to hear it again at the third and last of the series, Friday evening, August 26th, at which time we trust all music lovers will be present."

The members of the West Park board are congratulating themselves on the fact that they abolished classical music in their park concerts a month ago. On July 1st Secretary Schubert issued an order that the bands should confine themselves to popular music, and as a consequence the evening concerts have been better attended than ever before. The large crowds attracted the attention of Mr. Charles T. Yerkes, who has announced to Mr. Schubert his intention of donating \$1,000 to the West Park board to continue the concerts through the month of September.

The popular aeolian concerts have been resumed at Lyon & Healy's Aeolian hall. Works by Bruch, Beethoven, Schubert, and other noted composers are on the programs.

The appointment of Miss Leone Langdon to the part of organist of plymouth church places this important position in the care of a musician whose capability is beyond question. With such technique, temperament and personality as are hers there is every reason to believe that she will become the foremost of women organists. It is hoped that Miss Langdon will give a series of recitals this winter; they would be of great interest.

The Chicago Marine Band, under the direction of T. P. Brooke, is capturing Philadelphia. Aug. 5th "Under One Flag" was presented the same as given by Mr. Brooke December, 1896, at the Columbia theatre, Chicago; the second part of the program was a Wagner concert. Thursday afternoon, Aug. 11th, was "Children's Day," when "My Country 'Tis of Thee" and "The Star Spangled Banner" were sung by a children's chorus with full band accompaniment. Mr. Brooke is becoming an adept in program making.

The band concerts at Lincoln, Garfield, Humboldt and Washington parks attract vast audiences. The music is of course of the light, popular variety, but the demand seems to be for something dark—coon songs. To the credit of the bandsmen be it said that they

believe—and act in accordance with that belief—that “whatever is worth doing at all is worth doing well,” and give the same attention to the lightest as to the most serious music. Apropos of so-called “coon” songs, the genuine coon song is never heard on the stage. A plantation negro could not imagine what the “coon” song is intended for. The words of “the real thing” are on this order:

“Ef I ketch any body foolin’ wid my Lula,
I tell you wot I do,
I fool aroun’ his heart wid a razoo,
An’ he think hisself cut in two;”

or

“As I wuz skippin’ ‘cross de field’,
Black snake bit me on de heel,
Tu’n aroun’ an’ give him a grin,
D——d ol’ thing he bit me ‘gin.
Ding—oolsh—ding.”

Music on application.

Kent Theater (University of Chicago) was comfortably well filled Wednesday Afternoon August 24th with a large as well as enthusiastic audience. The program numbers were charmingly interpreted and the trio of soloists justly merited the applause awarded their interpretation of the various selections. The program and its interpreters were as follows. Miss Charlotte Tarrant, Harp, Louisville, Ky.; Miss Edith Adams, Violoncello, Chicago; Mr. Harry L. Gideon, Accompanist, Louisville, Ky. Program: 1) Harp Solos—*a*) Watching the Wheat, Thomas; *b*) Nymph’s Revel, Chatterton; *c*) Romance sans Paroles, Alvars.—2) ‘Cello Solos—*a*) Preisleid, Wagner; *b*) Elfentanz, Popper.—3) Harp and Piano—*a*) Berceuse, Oberthur; *b*) Marche Solenelle, Gounod.—4) ‘Cello, Harp and Piano—Intermezzo, Mascagni.—5) ‘Cello and Harp—*a*) La Miniature, Vanderpoel; *b*) Le Cygne (The Swan), Saint-Saens.—6) Harp Solos—*a*) Romanza in F, Thomas; *b*) Echoes of a Waterfall, Thomas.

On the evening of August 2d at the First Baptist Church of Englewood the following program was well appreciated by those in attendance. Song—“The Tide of Life,” Jacobs, Juanita Glee Club. Solo—“Grand Postlude,” Batiste, Mr. Robert Stronach. *a*) Goodby, Sweet Day,” Vannah. *b*) Since Thou Art Mine,” Couchois, Mrs. E. G. Cowan. Song—“Last Night,” Kjerulf-Rees, Glee Club. Recitation—Selected, Miss Alta Davis. Expectancy—Dudley Buck, Mrs. Cowan. Song—“Somebody’s Boy,” Mead and Chambers, Glee Club. Violin Solo—“Traumerei,” L. Xavier Merkel. *a*) “O Sunny Beam,” *b*) “A Red, Red Rose,” Schuman; Mrs. Cowan. Song—Selected, Glee Club. Mrs. Cowan’s numbers were sung with admirable spirit and her spendid contralto could not have been heard to better advantage than on this occasion. Mr. Merkel’s violin selections were met with an abundance of appreciation.

Mme. Ragna Linne, who has been abroad for some time, will resume her duties at the American Conservatory during the third week in October.

HOW TO STUDY SINGING.

[The following interesting paper was written by Mr. L. Gaston Gottschalk and read before the Illinois Teacher’s Association at their annual meeting in this city recently.]

Ladies and gentlemen: To deliver a talk on How to Study Singing seems to me a rather difficult undertaking, as so very much has been said and written, especially of late, on this subject, that it appears at first said subject must be completely exhausted. Nevertheless, as a great many are always looking for improvements through new methods, I will simply confine myself to old ways which, after all, have brought results that do not seem to have been attained nowadays by the so-called innovators; and as I find it rather a hard task to deal with a subject that has been treated by very eminent men and women I will confine myself simply to referring, to what has been said by these prominent people in our profession, giving to each one the credit of his saying, claiming nothing for myself but some benefit I have derived from the reading of those I may refer to.

My long experience as a singer and then as a teacher has enabled me to notice the most complete ignorance of the majority of vocal students on the cause of what produces voice sounds, aiming always at a result, half of the time obtained by hard practice, exposing themselves sometimes to loss of voice, and often spoiling its quality by fatiguing the voice organs. Without going into the study of the anatomy of the throat a certain knowledge must be acquired to know what one is doing. A piano pupil for instance does not dissect his hand to know how his fingers are moving, but he knows how to distinguish his thumb from the several fingers; unfortunately vocal students half the time know so little about their own throat that often they ignore where the larynx is situated, know a great deal less what is meant by the pharynx, and some of them discuss what the g’ottis must be, taking it for the epiglottis.

Mr. Leo Kofler, a most eminent teacher and author, in the third chapter of his “Art of Breathing,” says, “The renowned Italian singer, composer and musical writer, Giovanna A. Buontempi, who died before he could get a glimpse of the glorious era of the Italian school, informs us in his “History of Music” that at that time the daily study of the physical laws that govern the singer’s tones was required of pupils. The same is told of Arteaga. J. F. Agricola in his translation of Tosi’s important work gives in the first chapter a description in detail of the larynx and its functions. The study of vocal physiology is surely a very essential duty of the singing teacher. Without it he cannot be a vocal trainer. Would you trust a physician who you knew had not acquired the necessary knowledge of the mysteries of the human body? Why then, should you pin your faith upon a voice trainer who makes a boast

of his ignorance of the natural laws that govern the vocal organs? Further quoting Agricola again in his translation of Tosi, "The knowledge of the vocal organs is always very useful to the singer and especially to the teacher, and in many cases indispensable; for even when nature has endowed a singer with the best qualities, the knowledge of physiology is necessary to prevent all damage which might be done through ignorance, but when a teacher finds natural faults and defects in the voice, how could he successfully battle with them if he is unacquainted with the seat of the evil?"

The short time allowed for this paper will not permit me to analyze individually the various organs which, though acting separately, work together and allow one to gain full control over his or her voice.

Signor Garcia who is the last living exponent of the old Italian school in his "Hints on Singing" says, "The vocal instrument consists of four distinct apparatus which combine their action, but with special function, each being entirely independent of the rest. These apparatus are:

The bellows, namely the lungs.

The vibrator, namely the glottis.

The reflector, namely the pharynx; and when words are added, the articulatory, namely the organs of the mouth.

The point to which I want to call your attention now is the necessity of placing the voice, as until then, one is apt to make a mistake in the compass and even in the quality of an organ that has not been placed, and and which consequently does not give the true nature of its various registers. Too many people believe for instance that Concones' "Fifty Lessons" are sufficient for the beginner, who has not had any technical work done before, and start students on these fifty lessons. The book is good, but the one who uses it in the case I have referred to, is wrong. The preparatory work "to place a voice" is to study the effect of the breath when returning from the lungs and passing through the larynx producing the clear, clean attack upon the stroke of the glottis. Having taken a full breath at will by the nose, by the mouth or by both simultaneously, said breath will enter the throat, then the larynx, the trachea, the bronchial tubes, penetrating to the lower cells of the lungs. Now the action of singing comes with the return of that breath which entered the larynx through its upper opening, and naturally will have to reach its way out, by coming from the opposite direction, coming in contact with the glottis which is situated in the larynx. Here comes such a clear definition on the subject in Madame Marchesi's "Method of Singing" that I simply copy from that great teacher. "Attack of the voice or glottis stroke."* Taking a

full, deep breath, the pupil must in order to produce a tone, close the glottis hermetically, that the air is pushing its way through the opening of the glottis at the moment of exhaustion, may set in vibration the vocal cords which form the extreme edges of its lips. The glottis stroke is produced by a prompt and energetic closing of the lips of the glottis, one instant before the act of exhalation begins. This organic action which is the attack or placing of the voice is produced by preparing the glottis and the mouth to utter some certain vowel sound. The vowel which must be used and is most favorable to the formation of the tone and the development of the voice is the syllable "ah"—and as remarked above, it must be attacked, naturally, and without effort or affection. The pupil must bear in mind that the glottis stroke is the normal movement of the vocal organs, and that he has only to permit at will the exercise of that spontaneous action which began with the first wailing cry after his birth. It is in fact by this instinctive habit that we unconsciously utter all the different vowels in speaking. The closing of the glottis is then a spontaneous and organic operation. In speaking, however, this movement takes place in strokes, the opening of the lips of the glottis following with equal rapidity their closing. The only habit which the pupil must oblige himself to acquire, is that of allowing the glottis to remain closed, after the shutting of its lips has taken place, by which I mean that when the tone has once been attacked, he must make an exertion to keep the glottis shut for as long a time as the teacher may deem necessary for the development of the elasticity of the vocal organs, a development that will increase with the daily work. In order that the attack of the tone may be perfect, it is necessary, we repeat, for the glottis to close one instance before the exhalation begins. In other words you must make a preparation for it. If the column of air in issuing from the lungs finds the glottis open and does not strike against any obstacle, consequently sets nothing in vibration, it produces aphiny or loss of voice; if the closing of the vocal cords is not firm and equal throughout their extent, at the instant when the air begins to escape from the lungs, the lips of the glottis not being able to close entirely during the act of exhalation, the tone will be weak and hoarse, and the intonation false, for the vocal cords will not vibrate throughout their all extant and their stroke will not be equal. Besides, the air escaping in puffs, the lungs will be rapidly emptied and the tone very short, and the pupil obliged every instant to renew his provision of air, will take breath in a quick, jerking manner. Again, the more complete and firm is the closing of the lip of the glottis and the greater the resistance which the lip offer to the air escaping from the lungs, the smaller the quantity of air which will be needed to set in vibration the vocal cords. Exhalation becoming slower, the emission of the voice be-

* The glottis is the narrow opening between the vocal bands situated in the upper part of the larynx and the vocal cords are the inner edges of the glottis.

comes longer and the equal and continuous pressure of the air against the vibratory body produces equal pulsations and will preserve an equality in the tone throughout its whole duration.

Further on, Madam Marchesi says that with the aid of charts and a human larynx prepared for that purpose, she explains to her pupils the different registers, etc. La Blache's method, published in America over twenty years ago, has a chart of the vocal organs with their description. Faure, the great French baritone, in his method has exercises attacking each note, softly repeating the attack on the same note with as many vowel sounds. Bearing in mind that the human voice is very much like a piece of India rubber, that it is apt to break always in the center, the more you pull, leaving both ends intact in your hands, it is advisable to confine one's study at the beginning to the medium of the voice, as the rounder and stronger said medium is, more foundation will exist for the extension of the natural compass of the voice. I will take this opportunity to mention for this purpose the exercises written by Mr. Behnke, also his primer; and though they may appear at first very odd, they will bring such rapid result that all idea of ridicule will disappear in the mind of the students, leaving simply a sentiment of gratitude towards the author for the quick results obtained through that special practice. His sets of exercises being divided for every voice, male and female, will be found very useful, especially to young teachers who may sometimes be misled by the compass of the voice instead of being guided by its quality.

Referring to young teachers, I should advise them to read constantly on subjects belonging to their profession, and, if you will allow me, I will refer them to books on the special subject we are treating: "Hints on Singing," by Garcia; "The Art of Breathing," by Leo Kofler; "Voice, Song and Speech," by Dr. Lennox Brown and Emil Behnke; "The Voice in Singing," by Mrs. Emma Seiler and "Hygiene of the Vocal Organs" by Sir Morrell McKenzie; and I should also recommend artistic association with others who know more than we do. An artist who has been good in his early days is of an invaluable assistance to a beginner, not necessarily by teaching him, but simply by association of thoughts. It was my good fortune through my late brother, L. M. Gottschalk, the pianist that some of you may remember, to have the benefit of these associations I refer to. Through him I knew from childhood professionals who afterwards proved of very great value to me. Singing at my beginning with artists like Brignoli, once a famous tenor, the ideal of the American public, Madame Anna Bishop and Lina de Murska, both great sopranos in their time, though at the end of their career, taught me more through the art displayed in their singing, than Campanini or other great artists could have done when in their prime.

By knowing personally artists one will learn that

nothing is gained without hard work, and that summer which means for the majority of students a rest, is often more dangerous to their vocal organs than they can realize, as the lack of care which characterizes their vacation brings all kinds of drawbacks afterwards, when the studies or professional duties are resumed in the fall.

What every student ought to try to do to help himself in his studies is, first of all to practice with that devotion stimulated by the true desire to succeed for the sake of doing better and better all the time, without having always in sight the idea of results obtained in view of making so many more dollars; at the beginning we are not worth anything, and it is only by that artistic devotion we show to our profession, that in time, we may become in demand, and then we find that the time and money we have been expending has been well invested. Let us also remember that we also gain by hearing others, being inspired by good singing, and learning to avoid faults that we may detect in others, and that, as one of my early teachers, Giorgio Ronconi often told me, "never be vulgar on the stage; no matter how low a comedy part may be yours, remember that you are a gentleman."

A singer to be an artist must be, in the musical sense, broad minded. By this I mean a symphony rendered by Mr. Theodore Thomas's orchestra must be to him as enjoyable to listen to as any operatic selection. Pianists and violinists must be appreciated and understood by him, simply because it is music. In the numerous concert companies that I have had the pleasure to travel with, how many times have I heard Mendelssohn's concerto for violin, but I enjoy it as much now as when Madame Camilla Urso or Vieuxtemps played it.

It is only by reading and studying constantly that lawyer or medical doctor will keep up at the head of his profession; so it must be with us, and also a clear and intelligent exchange of ideas among us can not but bring good results.

If you will allow me, I will mention that the Chicago Public Library contains a large number of volumes about music written in various languages, that music students can have, simply by applying for the work desired.

Now I will end by asking you to pardon whatever shortcomings may exist in my remarks, bearing in mind the sincerity of my purpose.

* * *

The fashionable European piano teacher of today, Leschetizky, governs his pupils by ironclad rules, in the enforcement of which he is very arbitrary. His charge is \$5 per lesson, and that sum must be put in an envelope and laid on the piano by the pupil as she enters the room. The great master does not believe in taking chances.

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CHICAGO, SEPTEMBER, 1898.

THE BOHEMIAN AT OMAHA.

Like all visitors to this pretty city I attended the Exposition and am enthusiastic over its beautiful buildings, grounds and environments that cannot fail, yes enthuse the average person. Strolling about the grounds in the vicinity of the Auditorium I was made aware of the fact that the most interesting subject about was none other than Mr. Lindsay and a lady always in his wake, Miss Julia Officer. The people are complaining, I understand, because this department does not pay. Well, just deduct the 5, 10 and 15, etc., per cent paid Miss Officer and you will see a handsome amount with which the exchequer could be replenished. You will perhaps say Miss Officer is entitled to a commission, as Mr. Lindsay himself says, and who takes good care, by the way, of Miss Officer. I submit the following that you may see for yourself whether the poor singer or organist or the exposition coffers are tapped as this paper avers to fatten Miss Officers purse. Should the authorities desire they may investigate by visiting this city and thus be convinced that they are the ones being fleeced.

At the Auditorium Hotel some months ago Willard Kimball and Julia Officer held forth. A star chamber session was held. Among the stars (?) where Chicago artists (?) whose ability this city recognized to the extent of five dollars to ten dollars a Sunday as choir singers. Others were recognized as soloists in beer garden opera companies and others not recognized at all. This was the aggregation I met there, with whom contracts were being made to appear at Omaha, and at prices exceeding by far what they could be engaged for, had not Miss Officer tacked on her 5, 10 or 15 per cent commission and also requested the additional increase for advertising the fact that "Miss Julia is the only authorized agent to engage artists, etc." The artists themselves told me they paid a certain amount for this advertisement. They also told me "they tacked on the commission at the suggestion of

so and so." Don't you believe it?" Visit Chicago and ask the singers that have appeared and they will tell you that they would have appeared for the sum of money minus the commission in recital, etc., at Omaha. Deduct these commissions and you gentlemen in authority at the exposition will see how much money you are out and have placed in plain English in Julia Officers pockets. The engaging of soloists is always the duty of the Musical Director without additional pay. Musical history will have a novelty to record at which Omaha has agreed to give moneys allotted for music to a so called manager. Boodle is all right in politics but I hope with the termination of matters at Omaha the musical world shall never witness a recurrence of the Lindsay-Officer commission scheme.

Mr. Thos. J. Kelly, Sup't. of the Bureau of Music at the Trans-Mississippi and International Exposition held in this city seems to be handicapped like his predecessor by the actions of Miss Julia Officer, who is allowed to engage whatever artist she chooses without even consulting the director, Mr. Kelley. Why do the public shower complaints upon his head? Has not the expose in this paper been sufficient? Glance behind the throne and you will see that Mr. Kelly is but a mere figurehead (like his predecessor) and that Mr. Lindsay and Miss Officer are the powers that be and should therefore shoulder the blame. Poor little Miss Officer; how her 2 x 4 studio in the Newberry Flats of Chicago, her one or two pupils and that city generally misses this great (?) pianist whom Omaha has selected to run her musical affairs. Why do the moneyed men of Omaha who are backing this enterprise allow Mr. Lindsay to run this department in the interest of his friend, Miss Officer (who knows little if anything about music), to have a "sinch" in employing talent, when any manager would willingly send his stars without giving them to understand as Shylock did that the pound of flesh and blood as well must be forthcoming ere an engagement is made.

Why not let the musical director run matters musical? Why insist, Mr. Lindsay, that the soloists desiring an engagement at this exposition should pay homage to Miss Officer? It seems to me that a great deal more attention is paid to the opportunities offered of making money for Miss Officer, than to the engagement of the first class talent Omaha's people should hear.

A well known Chicago soprano was engaged to sing at the exposition. Upon the culmination of arrangements for her concert appearance, Miss Officer asked the payment of the commission. That the lady was a business woman as well as a singer, Miss Officer was convinced of by receiving the following reponse: "When I receive my money, you shall receive yours and not before."

As an exhibition of ignorance, a contralto, Miss

Estelle Rose, was engaged by Miss Officer "to sing the contralto solos in the Creation." Good joke isn't it? Miss Officer, the impressario, and everything else did not know that a contralto-solo was foreign to the Creation. But bright (?) woman that she claims to be she would not be eucered out of her commission. The contralto appeared as booked in the Creation. A solo was interpolated for the contralto, thus gaining several points for Miss Officer viz.: a position for her contralto, a commission for herself and last but not least giving Omaha's musical people a modernized a la Officer edition of Haydn's great composition. Mme. Officer, in lieu of the absence of Mr. Haydn, I doff my hat to so great (?) a musician of this century and one that dares improve upon his works. A medal ought to be tendered her. Yes, the exposition authorities can pride themselves upon one thing and that is that they have at least discovered an effeminate vintage of '53, whom is greater than Haydn. Let our foreign composers remember this: that at Omaha is the only person daring to corret or improve this famous composition. Oh! by the way, I wish my cousins abroad would kindly reprint this, as rumor has it that Miss Officer will reproduce this work with her improvements at the Paris Exposition having in view the obtaining of decorations, medals, sheepskins, etc., from the Sig's Maccaroni and Spashetti of Milan; Monsieurs de Joy de Bric a Brac and on Ze Zeur at Paris and the Herrs Wiener de Bier and Pchor Brau at Munchen. We have already given her ours, so with extreme sincerity we hope you, our foreign brothers, sisters, all along the line will give her her hearts most intrinsic desires, even the world if she asks therefore—which I am sure she will.

August 18th Miss Jeanette Durno, a Chicago pianist and a tenor, Mr. Pollock of New York (?), so Omaha authorities say, but known nevertheless in the west, appeared before a meagre audience due perhaps to their being unknown in the musical world. Miss Durno played fairly well, which is more than could be said of her concert appearance in Chicago upon her return from abroad. The affair was given under the auspices of Miss Julia Officer, whom dame rumor says, may start either a piano factory or newspaper with moneys received as commission from the various singers, etc., Omaha's Exposition patrons have been inundated with.

September 23, 24, 25 and 26 will witness a Choral Congress, inaugurated at the instance of Mr. Kelly and under his able management the congress bids fair to be a grand success. The transportation department has arranged a reduced rate for the visitors and the executive committee have kindly arranged for their free admittance to the exposition. All the choirs in this vicinity have been invited to participate as well as join a monster chorus of eight hundred voices to be heard during this congress. The program for the above dates will be as follows:

FRIDAY, SEPTEMBER 23.

10 a. m.—Addresses by Gurdon W. Watson, president of the exposition; Frank E. Moores, mayor of Omaha; Mrs. Frances F. Ford, secretary board of lady managers; Prof. Apmadoc of Chicago; Thomas J. Kelly, superintendent bureau of music. Appointment of committees, consisting of the visiting choir leaders, program committees, entertainment committees, etc.

3 p. m.—Papers on musical subjects. Chairman to be appointed at the morning session. Singing of choruses by visiting societies under their own leaders. Rehearsal of all visiting choirs. Adjournment to view the exhibition of the United States life saving service.

7 p. m.—Grand concert on the Grand Plaza by the united choirs, with the exposition chorus and the Mexican National Band. Pyrotechnic display at the close.

SATURDAY, SEPTEMBER 24.

10 a. m.—Addresses by Major Clarkson, general manager of the exposition; E. Rosewater, Dr. Charles Baettens, the eminent musical authority. Singing of choruses under their own leaders. Solos.

3 p. m.—Organ recital. Papers on musical subjects. Singing of choruses in the Welsh language under Prof. Apmadoc. Rehearsal. Scandinavian chorus under Prof. Edgren. Adjourn for visit to the Indian congress.

7 p. m.—Grand concert on the Grand Plaza as before.

SUNDAY, SEPTEMBER 25.

10 a. m.—Special musical service at the First Methodist church. Special sermon by Rev. John McQuoid, D. D.; the congress to attend in a body, and have the best seats reserved.

2 p. m.—Grand concert by the Mexican National Band, with request numbers.

4 p. m.—Illustrated lecture on "Hymns and Hymn Singing," by Thomas J. Kelly; illustrations by the Massachusetts chorus. Adjournment at 5 p. m. until Monday.

MONDAY, SEPTEMBER 26.

10 a. m.—Five-minute talks from one member of each visiting choir, on the condition of music in his locality, its prospects and plans. Welsh songs. German songs.

3 p. m.—Singing of different choruses, organ solos, vocal solos and rehearsal. Impressions of the congress—an experience meeting.

7 p. m.—Grand closing chorus. Finale. Fireworks.

All music for the mass concerts will be furnished by the exposition. Other prominent speakers, now out of town, will be secured.

Phinney's "Iowa State Band," "United States Band," or whatever name it assumes now, I don't know, but known in Chicago as a street band and a band whom dame fortune is always gazing at with google eyes, did not retrieve its many misfortunes of past years by appearing as a concert organization at the exposition. Mr. Phinney may be all right blowing a trumpet on horseback in Des Moines, Iowa, but as a director of a concert (?) band, I do believe he is a failure. There must be a hoodoo and a lack of doo doo in his organization called for courtesies sake a band. Such a conglomeration of sound by such an aggregation of star (?) performers I sincerely hope will never again—no never be thrust upon an Omaha audience. I hope the exposition management will have this band in attendance at the Indian convention, for there it will be in its sphere—glory as it were playing the lovely accompaniments to the Ghost, Snake and other dances so charmingly musical to the intelligent Caucasian race.

THE BOHEMIAN.

AMONG THE COLLEGES.

The 32d annual catalogue of the Chicago Musical College is one of the best works of the kind ever published. Typographically and in matter it is above reproach. The College will open its next session with a faculty second to none in America. The various branches will be handled as follows: Piano—Dr. F. Ziegfeld, Hans von Schiller, Clare Osborne Reed, Walter R. Knupfer, Maurice Rosenfeld, Adolf Brune, Mathilde Johnson, Stella Brackett, Inga G. Sandberg, Nadine Wilson, Lillian M. Reid, Elizabeth G. Saviers, Bessie E. Ayres and Gertrude D. Brennenman. Vocal—William Castle, Arturo Buzzi-Peccia, Mrs. O. L. Fox, John R. Ortengren, Mabel F. Shorey, Carrie F. Lindley. Sight reading and chorus class—G. Katzenberger. Organ—Dr. Louis Falk. Violin—Bernhard Listemann, S. E. Jacobsohn, Joseph T. Ohlheiser, Felix Borowski and Wm. Konrad. Violincello—Franz Wagner. Harmony, counterpoint, canon and fugue—Dr. Louis Falk, Adolf Brune, Bessie E. Ayres and Gertrude D. Brennenman. Composition—Felix Borowski. Ensemble playing—Franz Wagner. History of Music—Felix Borowski. Mandolin—Salvatore Tomaso. Clarinet—Eberhard Ulrici. Flute—Court Baumbach. Cornet—Herbert Hutchins. Zither—Rudolph Schlick. Banjo—W. S. Baxter and Olive La Chapelle. School of acting—Hart Conway and Mrs. Hart Conway. Fencing—Capt. Frank E. Yates. Stage and fancy dancing—Mlle. L. S. Cook. Elocution, oratory and physical culture—Laura J. Tisdale, Lillian Woodward Gunckel and Mary Kirk Rider. Ballroom dancing—Bournique. Italian—Eurico Alfieri. French—E. Marie Bel-Fouche. German—Edward Hobein. Spanish—Candido Rosi.

The College occupies an entire building, constructed for the college, and is handsomely appointed throughout. It is the consensus of opinion of many musicians who studied abroad that Europe has not a conservatory that compares with this structure and its furnishings. In general plan and its detail the requirements and conveniences of a college of music have governed, in consequence of which, the Chicago Musical College has an ideal home.

The 1898-99 session of the Chicago Piano College begins September 5, 1898. The faculty is composed of eminent teachers and is noted for high grade instruction. Chas. E. Watt is director of the piano department and is assisted by Eleanor Florence Godfrey, Florida M. Pratt, J. E. Wilford, Nellie A. Remick, Helen Wilkinson, Maud Merrill-Topham, Mattie E. Babize, Harrie Hunter-Wilford and Ida Kate Williams. Harmon H. Watt is at the head of the theoretical department of the college. The violin department is presided over by W. W. Leffingwell.

Miss Anna Morgan, for fourteen years director of Elocution and Dramatic Department of the Chicago

Conservatory, has opened a private studio in the Fine Arts Building. She will conduct classes in the art of Expression, with special reference to the cultivation of the voice, to improvement in deportment and to the study of dramatic art. She will have Mr. Taylor Holmes as an instructor in voice culture and characterization. Mr. Holmes is a young artist of brilliant talent and versatility, possessing an unusual voice and a magnetic personality, whose ability has been recognized by such noted people as Henry Irving, Joseph Jefferson, E. M. Holland, Miss Julia Marlowe, the late David Swing and many others. The studio is at the extreme west end of the corridor on the eighth floor and is open the entire year. Pupils may be instructed privately or in classes.

The Chicago National College of Music has had a successful summer session, particularly in the department of harmony, voice culture and sight-singing, taught by Dr. H. S. Perkins, and the piano, taught by Mr. Hans S. Line and Mr. R. Bishop Doane. An interesting catalogue has been issued, containing the portraits of several of the forty teachers, and a concise, elaborate announcement of the work laid out for the various grades of students for the year and for a completion of the college courses. The principal teachers, including Mr. W. Waugh Lauder, Mr. Hans S. Line and Mr. R. Bishop Doane, piano; Mr. Alex. Krauss and Mr. Thomas Martin, violin; Mrs. Viola Frost-Mixer and Mrs. Katherine Wade, voice; Mr. Louis Amato, 'cello; Mr. Otto Gebhart, trombone and Mr. Arthur Dunham, organ, remain. Several important additions have been made to the faculty, including Miss Sarah Larsen, piano, who will have charge of the Austin branch of the College, and Mrs. Estella Transom, piano, who will manage the Lawndale and Berwyn branch. The fall term of the College will open September 12 in the Athenaeum building, 26 Van Buren street, which has been its home for the past six years.

MISS CLAUDIA PETITE.

Chicago as usual comes to the front. Miss Claudia Petite whose picture we print in this issue is from this city. After three years of hard studies with Mr. L. Gaston Gottshalk, the young lady went to New York, where she met Francis Wilson who at once engaged her for the season. This season Miss Petite has been singing in the principal cities of the east, appearing in the operas: "Grand Dutchess," "Fra Diavola," "Bohemian Girl," etc. The press is unanimous in praising her work in the leading parts she undertakes and there is no doubt that Miss Petite will be a credit to her native city.

* * *

Chicago Choir Agency makes a speciality of securing choir positions for singers. Call or address: 1003 Steinway Hall Chicago.

NEW YORK CITY, N. Y.

Everyone seems to be busy making preparations for a musical season that bids fair to eclipse any that Gothamites have to the present date experienced. News items are scarce, but nevertheless, the impressarios are tooting their horns with joy over the prospects evidently of expecting to be again able done their checkerboard suits and the lustrous 3-karat headlight so familiar with the members of this gentry.

Pianists as usual are going to be in evidence, and as usual this one or that one is advertised as the better by a long shot than so and so who made such a stunning hit last season. All the great artists (?) who went into ecstasies last year over the beauties of the Steinway piano have forsaken that instrument from present appearances and given their love for the season to others. What has changed their love? Whether it be the filthy lucre or for art's sake deponent sayeth not. Fortunately the public have a few of their senses left and can readily grasp situations and consequently it matters nought to them whether a pianist plays this or that piano. The rumors these pianistic artists receive so much of a compensation from the manufacturer seem well founded and are now having their result viz: redounding as a boomerang upon the parties paying an ordinary everyday foreign pianist a princely amount to parade this country advertising their goods. It has ruined one piano house and I hope it will bear the same fruit with all others pursuing this policy.

Emil Sauer is one of the piano soloists (?) booked for a storming of America's musical quarters. The piano he is going to play has the reputation, according to some trade papers, of having a woody tone which I suppose will be eliminated because Sauer plays that piano. Of Sauer I heard various bits of gossip from Americans who have heard him abroad. Among the news bits is heard that Sauer is by no means a great pianist and that his equal can be found with ease in this city. I hope this is true because with one or two more repetitions of concerts by the greatest (?) foreign pianists our people will appreciate what talent is found at home here.

Mr. Johnston—R. E.—has again entered the managerial field. I wonder if he is going to repeat his past successes as he calls them.

Katherine Bloodgood, the former California contralto, is under the management of Victor Thrane. I do not think this star (?) has proved as great an attraction as Mr. Thrane would desire. The public life of a singer is short and I think Miss Bloodgood has seen the short. At any rate I hear very little of her being in the great demand some people speak of. Perhaps this lack of public interest is owing to the efficiency with which she handles the vibrato of her voice.

Rudolph Aronson has just completed arrangements with Dan Godfrey's British Guards Band for an American tour by that organization during the coming season. The brief engagement of the band in New York early last month was a success.

New York is a great place. To those continually flaunting in ones face the chestnut, that "this city is the great tribunal on matters musical," the following will be of interest:

"What is the reason for this neglect of music?" asks the "Sun." "Once we had the concerts of Theodore Thomas, the late Adolph Neuendorf, P. S. Gilmore, Anton Seidl, Walter Damrosch and other orchestra leaders, as a regular feature of summer amusement. Brooklyn was creditably represented in the same field by military bands and trained orchestras. Is not the withdrawal of the supply an indication that there is no paying demand for it? It may be assumed that if the managers of the public entertainments had found that there was profit in offering music we should now have it. But is good music, simply as music, desired by enough people in New York to bring enough money into the box-office to make

its provision a profitable venture? At the Madison Square Roof Garden concerts are given every evening by forty-five members of the Metropolitan Opera Band, led by Mr. Schmidt, at which the best selections of music are played admirably, yet the audience never numbers over 500, and frequently falls to 200. Last year the same performers lost \$3,000 by their venture, and this year will do little more than cover their expenses."

Mrs. Genevive Clark Wilson was in the city the past month. Mrs. Wilson is Chicago's favorite soprano. I have heard her sing and am glad indeed to record that this lady may be awarded several of the best engagements in this part of the country. We lack good sopranos in this part of the country and one could not ask for a better soloist than this lady of whom one can justly say has appeared in almost every American city and with success too.

Mr. Frederic Archer the well-known organist of Pittsburg will open the new organ of the Church of the Divine Paternity in October.

The New York Manuscript Society celebrated its ninth anniversary Friday evening, August 26th, by giving a concert in the Madison Square Roof Garden. C.

OMAHA, NEB.

The Exposition is now an assured financial success. The weather is fine, and all things considered, the attendance is good.

The famous Mexican Military Band is delighting large audiences every day, the bright catchy music they play is very well received by the masses; the band is already a prime favorite, and as it came for a period of six weeks, it is with pleasure we note its popularity.

September and October will see the Exposition at its best, and all who do not come and see it, will have something to regret as long as they live.

One hears the Exposition management very severely criticised for its method of doing business. They forced Mr. Willard Kimball to resign, and appointed Mr. Thomas J. Kelley in his stead as Musical Director. Mr. Kimball was a thoroughly incompetent man for the position and simply rattled around like a marble in a milk pail. He failed utterly to give satisfaction to the regular patrons of the musical entertainments and the Exposition Management certainly deserve the hearty commendation of every well wisher of music for accepting Mr. Kimball's resignation. Putting Mr. Kelley in his place, was the best and most available thing that could be done under the circumstances. He is bright and quick and naturally a genius musically, but his opportunities for thorough study have been extremely limited. In so far as Mr. Kelley has been allowed to manage the affairs of his department they have been a success. But most all authority seems to have been arrogated to himself by Mr. Lindsey, Chairman of the Department of Ways and Means, or by him delegated to Miss Julia Officer. Mr. Lindsey has found it necessary to rush into print with an apologetic defense of Miss Officer's business methods as shown up in THE CRITIC. The writer is reliably informed that Mr. Kelley is frequently not consulted at all as to the musical features and one also hears the remark: "Well, Lindsey may know a makintosh, or a pair of rubber boots, but he knows precious little about music and musicians" (Mr. Lindsey is in the wholesale rubber trade); this and similar remarks are heard so often that we give it place. We are not prepared to express any opinion on the subject, but believe he is a very much overworked man, for the Chairman of the Department of Ways and Means of an enterprise of the magnitude of the Trans Mississippi and International Exposition has no small job on his hands, and the sub-

ject of music is only an incident of his department, and as such can only occupy part of his time. He is entitled to great credit for his honest hard work in making the Exposition a great success. In his management of the department of music he has, however, shown a very short sighted and narrow policy in allowing his personal prejudices (and those of his family) to warp his otherwise good judgment.

On the whole, looking (as we try to do) calmly and dispassionately over the first three months of the exposition, the work of the department has been a lamentable failure, but we sincerely hope to redeem ourselves from now on. We recognize the justice of the remark now often heard: "It is easy to criticise the Secretary of War, but quite another matter to equip 250,000 men and conduct to a successful conclusion a great International war, in four short months; so with this musical business; it is easy for us to see the mistakes that have been made, but could we have done any better? We all think we could, but in that, perhaps, we are greatly mistaken.

Mr. Harrison Wild's recital on the Auditorium Organ August 11th was a very satisfactory and agreeable one. Mr. Wild made many friends for himself by his fine work and we hope to hear more recitals by him.

Once "Moore" the rumor is current that we are to lose him, but like the fabled penny, his Homeric countenance always returns to us. When Homer Moore really leaves us we will write "some Moore."

Mr. L. C. Hazleton expects to take up his permanent residence in Chicago in December. You will gain a very valuable addition to the "musical colony" when he arrives, for he has a rarely beautiful tenor, and uses it very well. We are of the opinion that he will crowd "your George" for first place very strongly, even if he does not wrest the laurel from his crowned head.

There was a band here for a time which was popularly known as "Phinney's Chicago Military Band." Do you really claim them as a regular recognized organization?

The versatility of some musicians is amazing. Mr. Franz Adelman, Omaha's favorite orchestral director, is making an unqualified hit on the stage as "Geiko" in Trilby, with the Woodward stock company. His performance is almost beyond honest criticism, and his violin solos are unusually well received. Franz is rather a small man, and a very handsome and fascinating one, so that in a scarlet uniform in the 3d act he is a very striking figure. The girls all admire him, and the writer heard Omaha's foremost society girl rapturously exclaim: "Oh! isn't he cute? I want him—for my watchchain!" And such is greatness!

L. N.

MILWAUKEE, WIS.

The Lyric Glee Club will give this season a series of three concerts. The directors have issued a handsome prospectus and announce the engagement of the following soloists: Mrs. E. J. Tapping, soprano, of this city; Katherine Bloodgood, contralto, of San Diego, Cal.; Clarence Eddy, organist, and Bruno Steindl, 'cellist, both of Chicago and Max Heinrich, the well known baritone of Boston.

The Milwaukee Musical Society under the batonage of Mr. Luening, assisted by a military band, gave a delightful concert at the West Side Park, Tuesday evening, August 30th.

Mr. Kaun is organizing a new male chorus. Fifty members have thus far been enrolled.

Mr. Eric Schmaal, the pianist, has returned to this city from a visit to Iowa. Mr. Schmaal is preparing for a series of recitals this season of chamber music by Trio Club, of which he is director.

H. B.

CINCINNATI, OHIO.

Musically this city has been enjoying a dearth the past month. The majority of musicians upon whom our people rely for musical entertainment are at the various watering places or sojourning at their summer homes, should they be fortunate enough to possess them.

In this city, as in all cities, there are some members of the profession whose business affords them little time for recreation and in my rambles the past month I was surprised, indeed, to note the busified air prevailing about the sanctums of the Doerner Piano School, the Auditorium School of Music, the Cincinnati Conservatory of Music and the College of Music. In conversation with the management of these institutions the prevailing sentiment was that with the arrival of their respective corps of teachers the coming season would undeniably be a most prosperous one.

Cincinnati possesses a wealth of talent that I am more than pleased to announce has at last awakened from its lethargy and will make a bid for public favor this season. Mr. Oscar J. Ehrgott, a baritone par excellence who has been giving a most successful series of recitals at Smith & Nixon's Hall, will continue the series this fall. Chicagoans will have an opportunity to hear our popular singer sometime during the holidays. Beware of your laurels, Chicago baritones, for in Mr. Ehrgott you will find a singer capable of winning hearts, plaudits, bouquets, and all the accessories, etc. Here is a program recently given in this city by the gentleman.

Recitative and Air, "O Ruddier than the Cherry," from

Acis and Galatea.....Hændel
 "Traume" (Dreams).....Wagner
 Vulcan Song, from "Philemon et Baucis".....Gounod
 "Behuet dich Gott, es wär zu schön gewesen".....Nessler
 "Toreador," from Carmen.....Bizet
 "Eliland," Cyklus of ten songs with piano. Alexander v. Fielitz

The Conservatory of Music contemplate an addition to their in the near future.

Miss Mina Betscher, the well known soprano, has resumed her position as soloist of the Second Presbyterian Church.

Mr. Armin W. Doerner, the concert pianist, safely esconced in one of the handsomest studios in this city, is more than pleased with the future prospects. Mr. Doerner is a pianistic artist, popular with his constituents and the public as well. In him the concert stage has an artist of whom it may justly feel proud of. Herewith are tendered a few of his press notices:

Charmed audiences enjoyed the Piano Recital of Prof. Armin W. Doerner. It was one of the most thoroughly artistic affairs of the entire musical season here. Professor Doerner has for many years been known in this community and elsewhere as an artist at once brilliant and conscientious, with a fine intellectual conception of music, into which he happily infuses all the fire and poetry of an eminently musical temperament. The audience was carried away and encored each and every number throughout the evening.—Cincinnati Enquirer.

Mr. Doerner should be pleased with his successful appearance, for his listeners will remember his playing as that of a competent and serious musician, whose interpretation of the authors rendered merited the praise of a discriminating audience.—Boston Daily Traveller.

Mr. Doerner is one of the finest pianists in the country, and the technicality, expression, and execution of his playing can hardly be surpassed.—From Hamilton, Ohio.

There are pianists and pianists, but Professor Doerner is on the highest plane, and his interpretations are based on the highest education of the Art Divine.—Huntington Herald, W. Va.

Mr. Hayslip, of the College of Music, is kept quite busy these days arranging for the influx of a large number of pupils.

Miss Mamie Hissem de Moss, soprano soloist of Christ Episcopal Church, will enter the concert field this fall as an oratorio singer. Miss Moss possesses a voice well adapted for this class of musical work.

There will be several changes in the Auditorium School of Music during the coming year. Miss Vigna's place will be taken by Hans Seitz in the vocal department of the College of Music, and Mr. Pier A. Tirendelli will be substituted by Mr. Henry Froehlich, violinist. Mr. Froehlich was for many seasons the concertmeister of the "Pops" orchestra under the direction of Michael Brand. As a teacher he has had considerable success. There will be a considerable increase, of the faculty at the Auditorium School, and its facilities will be enlarged. In connection with the scheme will be carried on an extensive boarding department for the benefit of pupils from other places.

Smith & Nixon's Recital Hall is recognized in this city as the rendezvous of this city's musical element. Here during the season are heard our best artists in both recital and concert programs. Here also are exhibited pianos which meet with more than ordinary public favor in this city. They are beauties, and that others thought so, too, was evidenced in the apparent ease with which the salesmen disposed of them. I was glad, indeed, after rambling about the various piano stores to notice that here at last was one not lacking of patronage. I strolled about the store and in a distant corner saw a piano named the Ebersole which caught my eye. It is a beauty, and an examination thereof the reasons were easily discernable why it is so ready a seller as well as such a favorite with our musicians and musical dilettante. In the construction of pianos ones attention is concentrated upon three points: durability, tone-quality, and beauty of design. In construction the piano is solid and durable. It has a full, deep, singing quality of tone, making it especially adapted to the accompanying of the voice, and meeting the requirements of the professional pianist. The case designs are neat and elegant, and in harmony with the cultured taste of the present day.

J. S.

* * *

THE LAPLANDER'S SONG.

(Translated from Franzen by Clement B. Shaw.)

Fly, my reindeer fleet,
Over hill and plain;
On my love's domain
Waits thee welcome sweet;
Stores of moss there sleep
Neath the snow drifts deep.

Ah! So short the day,
And the way so long;
Haste thou with my song;
Let us flee away;
Here no peace is found,
Only wolves abound.

Mark yon eagle's flight,
Blest be wings indeed;
See yon cloudlet speed;
Were I on its height,
Might I thee survey
Smiling far away.

Thee, whose image mild
Quick this heart o'ercame;
Thus with reindeer tame
Harness we the wild;
Swift as torrents roll,
Moves to thee my soul.

All the night and day
Since my eyes met thine,
Myriad thoughts are mine;

Manifold are they,
Yet are they but one,
That I thee may own.

Shouldst thou coyly hide
By the valley's stone,
Or with reindeer flown
To the pineland glide,
Vain retreating thine,
Vanish stone and pine.

Fly, my reindeer kind
On long mission bent,
By my sweetheart's tent
Thou repose shall find;
Beds of moss lie low
Neath the drifted snow.

* * *

Miss Genevieve Clark Wilson, soprano, and Mr. Frank King Clark, basso, have been engaged to appear as soloists at the Christmas presentation of the Messiah by the Apollo Club of this City.

* * *

Daniel S. Bearnstein, the orchestra leader who was killed by a train near Colorado Springs, Col., Friday night, September 9th, was well known in Chicago as conductor of the organization which bears his name, and news of his death was a shock to musicians in this city.

* * *

OUTLOOK FOR A PROSPEROUS SEASON AT STEINWAY HALL.

The management of Steinway Hall report an exceedingly promising outlook for the coming season. The majority of the larger tenants in the building are taking advantage of the prospective good times and enlarging their accommodations to quite a considerable extent. There is also an unusually early demand for offices and studios, and at the present writing there is but very little vacant space to be had. While rents are no higher in this building than they have been, the opportunities for obtaining select locations are now fewer than ever, with chances that on September 15th the building will be practically full. It has been the policy of the management of this property to allow only tenants of the best ability and reputation in this building, and the result is, after three years' experience, that tenants now find it to their business interests to locate in this building.

It is not as yet decided who will occupy the present premises leased by Lyon Potter & Co., but there is no question but before long a lease will be made to a line of business which will be in keeping with the present dignity and high standing of the present lessee. Under no circumstances will the premises be rented to any one or for any purpose, which would distract at all from the present high character of the enterprise.

With reference to Hall proper, it is the policy of the management to make this the popular Music and Lecture Hall of the City, and in addition, a complete set of stage scenery has been provided, so that the hall will have ample appointments for vaudeville, minstrels

and amateur performances, for which there has been a large demand during the past year or two.

The prices for the rental of the hall will be made within the reach of all, and from the amount of inquiry which is asserting itself, it is believed there will be but few vacant dates during the coming season. The location of this property is now the musical center of Chicago, and tenants who are now located in buildings outside of the Center will consult their best interests if they will so locate themselves as to be in touch with the majority of the profession.

* * *

MUSICAL HASH.

"The Khan of Khelat" is the copyrighted title of Dr. Sterrett's new opera libretto, which is said to be immensely funny and original in plot and incidents. He intends to have a celebrated composer collaborate with him in the setting of the score and is already at work on another libretto.

Joseph Hoffman, the youthful pianist, carried back \$30,000 to Europe as the result of his spring concert tour.

Brema has been re-engaged in Brussels on account of her success as "Delila" in Saint-Saens' opera. She will sing there next season.

Johann Strauss, the elder, and Joseph Lanner, the creators of Viennese dance music, are to have a combined monument, costing \$20,000, in Vienna.

Music is the only sensual gratification in which mankind may indulge to excess without injury to their moral or religious feelings.—Addison.

NEW MUSIC.

We are just in receipt of "Philomela Waltz," the latest composition of Kate Vanderpoel's. It is a departure from her well known melodic style into the realm of colorature; the waltz is from her opera of "Peronella" a light romantic opera of three acts, which Miss Vanderpoel is busy completing. The title page of the waltz is attractively lettered in old English and German text; on the first page of the music is a miniature of the gifted artist Genevieve Clark Wilson, who has sung the waltz on two occasions from manuscript with marked success.

FOR SALE—A well established Conservatory in a large western city Address "Conservatory," care of The Musical Critic, Chicago.

WANTED—Tenor, alto and basso for Concert Company. Address The Musical Critic.

WANTED—Soprano and basso for Church Choir. Call or address The Musical Critic. 1003 Steinway Hall.

WANTED—First class dramatic soprano for church choir. Address Dramatic Soprano, care The Musical Critic.

WANTED—Concert-organist, who will be in this city for 3 months, is open for church position during summer months. Address, L. S. 13. The Musical Critic, Office, Steinway Hall.

WANTED—Second alto for Lady Quartette. Address, Second Alto, care The Musical Critic.

WANTED—Contralto for city church choir. Address with references, experiences, etc., Contralto, care the Musical Critic.

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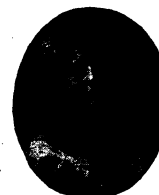
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Tempo di March.

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8va.~~~~~

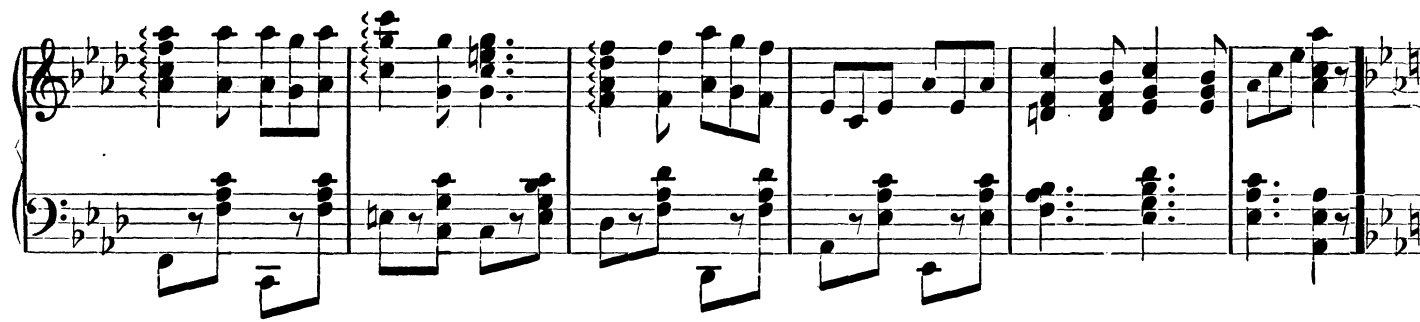


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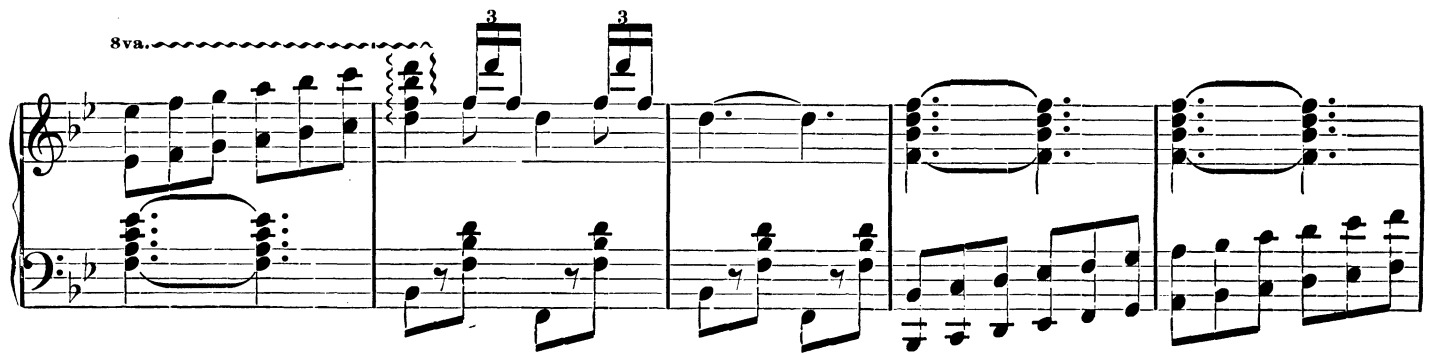
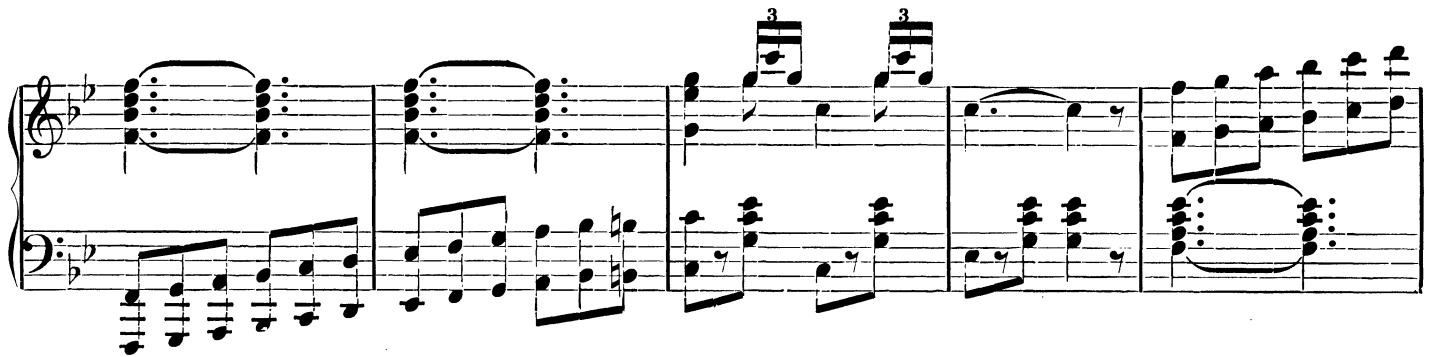
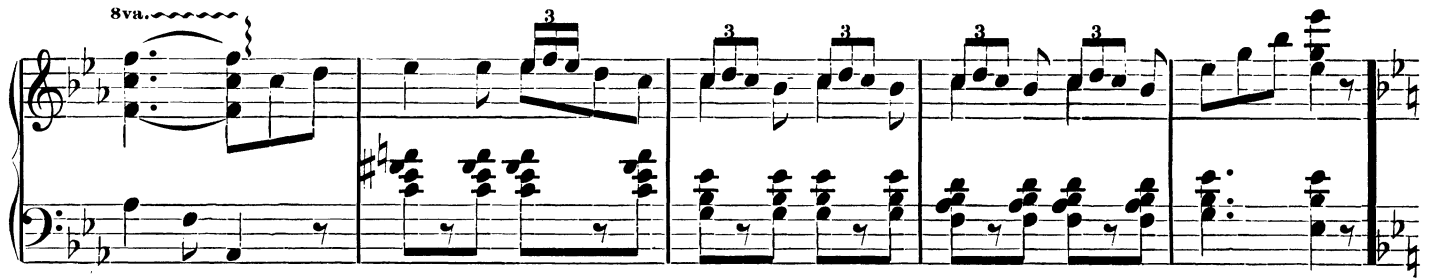
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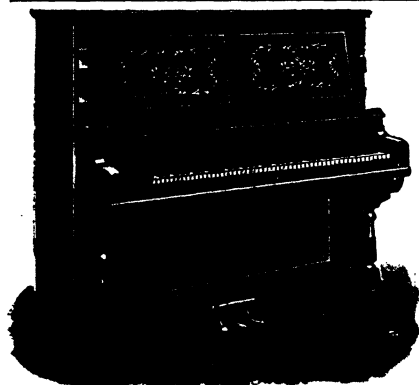
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